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and to me the chief reason for laying stress upon the necessity of music study in the schools at the present time is that we are in great danger just now of emphasizing unduly the scientific, the materialistic, the vocational sides. The purpose of art instruction in the schools is to develop a sense of beauty, and there is great need here in America that our sense of beauty be developed.

The Germans say—"Böse Menschen haben keine Lieder" (Bad people have no songs), but I, being myself of German descent, am taking it upon myself to go a step further and say—people who have no love of music and of other beautiful things in their hearts are in grave danger of *becoming* bad people. We are all familiar with Shakespeare's oft-quoted lines—

"The man that hath no music in himself,
Nor is not moved with concord of sweet sounds,
Is fit for treasons, stratagems, and spoils."

"Music is irresistible" says Thackeray; "it stirs the feeling of love, peace, and friendship as scarce any mortal agent can."

And the Chinese sage Confucius puts it even more strongly when he says—

"Wouldst thou know if a people be well-governed; if its laws be good or bad? Examine the music it practices!"

And finally that great modern sage John Ruskin, who foresaw so well what is even now happening in the world of industry, says—

"Life without industry is guilt;

Industry without art is brutality."

We are training boys and girls to use their hands so that their working hours may be employed with profit to themselves and to the community; let us not forget to teach them how to use their hours of leisure well also, so that the life of the community may be helped and not hurt by their play and so that they themselves may become ennobled and not degraded by their recreation.

From Our Retiring President

Mrs. Elizabeth Casterton, Rochester, N. Y.

(Editor's Note: The Symposium on the Minneapolis Meeting published in our initial issue was incomplete because we were unable to include a contribution from the gracious lady whose patience, understanding, cleverness, and devotion were largely responsible for the preparation and carrying out of that notable program. We are glad to print a message from her now.)

It was a source of much regret that I was unable to comply with the request made of me, as retiring Presi-

dent of the National Conference of Music Supervisors, to contribute an article for the first number of the Music Supervisors' Bulletin. Understanding the need of such an official organ, and realizing, in a measure, the vast amount of work necessary to launch such a publication, I was most anxious to contribute my share of time and labor, but circumstances prevented me.

How well the Editor has succeeded in getting into shape an attractive and dignified publication all read-

ers will bear witness. The edition is all that could be desired. Many thanks, also congratulations, are due our worthy Editor and the splendid Executive Staff and Board of Directors that have assisted him. We, as supervisors, may render much valuable assistance to these workers by contributing any news-items, discussions, suggestions, and so forth.

After the many days that have elapsed since the Minneapolis meeting, certain impressions have so intensified themselves as to stand out as high lights of the meeting, so to speak. Was not the feeling of goodwill and good-comradeship that prevailed everywhere, one long to be remembered? Every session, every discussion, whether formal or otherwise, seemed permeated with an atmosphere of good fellowship. Surely this feeling of brotherhood and of kindness is much to be desired and forms the right basis for the important work which the supervisors have before them. Another important impression is that no one sensed the presence of another who claimed the discovery of the only method of teaching school music. Discussions as to methods and results were heard but no one seemed to feel that he or she had solved the problem of public school music teaching. The general trend of discussion seemed to be toward a consideration of efficiency in school music teaching. Invariably however the discussion pertained only to *Efficiency in producing sight reading*. Two or three speakers touched upon the subject *in general* but time forbade a discussion of its many phases. It would be very well if the subject could be introduced at a future meeting.

The study and encouragement of

American Music is a subject in which we all should be appropriately interested during the coming season. Indications seem to point to the fact that there will be a great musical advance in America in the coming months. The propaganda inaugurated some time ago in favor of American teachers, American composers and American music, and the war, which has hindered all musical activity and growth abroad, have aided in bringing about a consciousness that we have musical power and musical ability in our midst and that it is a professional and patriotic duty to encourage these home products.

No one should be more vitally interested in this subject than the public school music supervisors. The claim has been made for a long time that the music supervisors have been worshipping the fetish of foreign music and foreign composers. Not for a moment could we decry the excellence of much of the material produced by these illustrious writers of music. However, much of it, to only a very limited degree, can stimulate the musical sense of our American children, being too removed in thought and content from the life and character of the American child. A prominent educator has recently said, "If we are to become a music-loving nation, we must have American music; it must smack of the soil; it must embody the character and express the tendency of American life; it must bear the marks of our weal and woe—the strongly marked and regularly introduced rhythm of our developed and developing material energy; it must be the faithful interpreter of the destiny of American thought and feeling and action; it must be Amer-

ican—not German, not French, not Italian, not Russian, not Polish, not Bohemian, but—American.”

I am wondering if Music Supervisors, we who have the destiny of musical America in our hands, could not co-operate in this splendid movement to encourage our American product, and at the same time render our work more effective by studying music directly interesting to our young people. It has occurred to me that it might be very well to set aside a certain portion of the year in which to concentrate upon the study of such American music as would be available and appropriate for our classes. Personally, I have done this for some time, using the month of April in which to make this study. However, I note that a plan is on foot to designate February 6th as ‘American Composers’ Day’ when musical societies and musical clubs will render special programs devoted to American music. It might be well for us to co-operate by using the time just pre-ceeding or following this date for this study. By all means let us devote some definite consideration to the Home Made Product this year. What we do may be one of the greatest contributions that could be made toward the future American Music and American Music Public.

The Aim of P. S. Music

By Albert Bellingham, Pittsburgh
Pennsylvania

The following remarks are a result of my study of Dr. John Dewey’s little book called “Moral Principles in Education,” which book recommends itself heartily to all teachers in public schools whatever subject they may teach.

Dr. Dewey says. “The child is an organic whole, intellectually, socially and morally, as well as physically.”

The responsibility of the teacher rests in providing training which would give the child such possession of himself, that he may take charge of himself. Not only in the adaption of himself to the changes that are going on about him, but to having the power to shape and direct them.”

Music is a universal language, and the opportunity for its most universal expression, in our public schools, is through vocal music as expressed in the power of song. Not that we should minimize the value of musical expression, through the study of instruments, instrumental forms etc., but because singing is the one means by which we can make the most universal appeal with music.

Dr. Dewey says further: ,

“Who can reckon up the loss of moral power, that arises from the constant impression that nothing is worth doing in itself, but only as a preparation for something else.”

Music teaching should not have for its purpose the making of artists or teachers, or experts in any one field of musical activity, but rather to free the musical soul of the student, “which soul may be universal” that he may find the ability to express himself through music, in proper balance to his power along other lines of self-expression.

Dr. Dewey says further:

“It is an absolute impossibility to educate the child for a fixed station in life.” , ,

I know a fond parent, who, after having raised a large family, and raised them well said, “Train up a child in the way he should go, and